The Influence of *The Sketch Book* on Longfellow's *Outre-Mer*

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Abstract

Henry Wadsworth Longfellow is not just a well-known 19th century American poet, but also a critically acclaimed prose writer. His best-known work of prose, *Outre-Mer: A Pilgrimage Beyond the Sea* (1835), features numerous and interspersed literary references to the works of one of America's most famous writers of the early 19th century, Washington Irving.

This paper examines *Outre-Mer* and one of Irving's best-known works, *The Sketch Book of Geoffrey Crayon* (1819–1820), placing the focus on the similarities between the two works, and the fact that they were both travelogues written with the objective of introducing the sights and culture of various European countries to the American people, who in that period were still a developing nation in terms of culture. This paper also re-evaluates Longfellow's and Irving's efforts to depict, from the perspective of foreigners, the European culture and the emphasis it places on traditions.

Introduction

Here lies the gentle humorist, who died
In the bright Indian Summer of his fame!
How sweet a life was his; how sweet a death!
Living, to wing with mirth the weary hours,
Or with romantic tales the heart to cheer;
Dying, to leave a memory like the breath
Of summers full of sunshine and of showers
A grief and gladness in the atmosphere. [1]

In 1876, the famous 19th-century American poet Henry Wadsworth Longfellow (1807–1882) secretly visited the Sleepy Hollow Cemetery located in the suburbs of New York, and read an homage to Washington Irving, a writer Longfellow had respected since childhood, who had passed away in 1859.

Among Longfellow's best-known works are such masterpieces as the poems "Paul Revere's Ride," which commemorates the hero of the American War of Independence, and "A Psalm of Life," as well as "The Song of Hiawatha," a poem about the native American mythological warrior. Apart from the fame he has earned for himself as a poet, Longfellow was also known as a writer of prose. His major prose works include the travelogues *Outre-Mer: A Pilgrimage Beyond the Sea* and *Hyperion, a Romance* (1839), as well as *Kavanagh: A Tale*, which was published in 1849. *Outre-Mer* was based on journals Longfellow kept during his journey around Europe in 1826, which he undertook for the purpose of linguistic research in preparation for the professorship he was about to assume at Bowdoin College.[2] The book features numerous literary references to the works of Washington Irving, who was the object of Longfellow's adoration and respect.

This paper explains the background to the writing of *Outre-Mer*, and compares the characteristics of the book with Irving's literary style in order to identify similarities and clarify the literary features of both authors.

1. Longfellow's Boston Period

Longfellow was born on February 27, 1807, in Portland, Maine.[3] His father, Stephen Longfellow (1776–1849), was a lawyer, and initially had hopes that his son, Henry, would follow in his steps. Yet, once he learned about Henry's passion for literature, he began to support him and is said to have helped him secure teaching positions at Bowdoin College and Harvard University. His mother, Zilpah Wadsworth Longfellow (1778–1851), had extensive knowledge about religion and books. She is believed to have had significant influence on Henry. Henry was the second of eight children in the Longfellow household. At age six, he was enrolled in the private Portland Academy, and in 1820, at the age of merely thirteen, he published the poem "The Battle of Lovell's Pond" in *The United States Literary Gazette*.[4] The poem was modeled after "The Destruction of Sennacherib" by George Gordon Byron

(1788–1824). The following year, Longfellow enrolled in Bowdoin College, which back then was an academic institution with a relatively short history that emulated Harvard University's public lectures. The first year, he stayed at his family home, and from 1822, he moved to Brunswick together with his older brother Stephen Longfellow (1805–1850), and began studying at the college. The Longfellow family had an extremely close relationship with the college. The poet's grandfather, Stephen Longfellow (1750–1824) was one of the founders of the college, and his father served as a trustee. At the college, Longfellow met Nathaniel Hawthorne (1804–1864), who would become his lifelong friend, and joined the Peucinian Society.[5] Overall, it appears that he made the most of his student life. In the meantime, he continued to write poetry, and published nearly forty poems before his graduation. Most of these appeared in the literary periodical *The United States Literary Gazette*. Also, for a short period, Longfellow studied law at his father's law office in Portland. His academic achievements during his student years were noticed by Bowdoin College, and when Longfellow graduated in 1825, he was offered a professorship at a newly-established department of modern languages. A story claims that one of the college trustees, Benjamin Orr (1772–1828), had been impressed by Longfellow's translation of Quintus Horatius Flaccus (BC65-BC8), and so a decision was made to offer him a professorship. Longfellow accepted the offer, and in order to prepare for his job, on May 15, 1826, he departed for Europe from the Port of New York to engage in research activities on the Old Continent.

Between 1826 and 1829, the year he returned to the United States, Longfellow spent time in France, Spain, Italy, and Germany, and also traveled to Austria, Bohemia, Moravia, and Slovakia, and other European countries. During his journeys, he apparently studied hard at French, Spanish, and German. His work *Outre-Mer*, which will be examined in more detail in this paper, is a travelogue based on his journals from that period. In 1827, during his stay in Madrid, Spain, Longfellow had the opportunity to meet with one of America's greatest novelists, Washington Irving. At that time, Irving was already a cultural figure of international fame, and was residing in Spain as Secretary to the American Legation there. Entries in his journal and letters testify to the extreme excitement Longfellow experienced upon meeting the great writer, whom Longfellow had idolized since childhood. This paper will examine in greater detail the encounter and the literary dialogue between Longfellow and Irving.

2. Background to the Writing of *Outre-Mer*

Longfellow is known primarily for his accomplishments as a poet, but he undertook the challenge of writing prose about three times throughout his lifetime. As mentioned above, *Outre-Mer* was his first work of prose. It was written based on the journals Longfellow kept during his first visit to Europe from 1826 through 1829.

After returning from Europe, despite the fact that the professorship at Bowdoin College kept him busy, Longfellow began anonymously publishing his work *The Schoolmaster* in a serialized form in *The New England Magazine*. *The Schoolmaster* was written in six installments upon a request from the then editor-in-chief of *The New England Magazine*, Joseph Tinker Buckingham (1779–1861). Written in the first-person format, it told the story of a teacher living in New England who shared the experience of his journeys in Europe. The series appeared in the magazine through 1833, when Longfellow suddenly terminated the publication for some unknown reason, and then began publishing the story as a booklet, again anonymously and with the title *Outre-Mer*. The completed edition of *Outre-Mer* was published in 1835 by Harpers, a New York publishing company. The book was published in two volumes. During his stay in London, Longfellow arranged for the publishing of an English edition of the book. As for the author's name, while the American version was published anonymously, the English version was published under the pseudonym "An American."

Longfellow had published several textbooks and translations even prior to 1835, but *Outre-Mer* was his first original literary work. Perhaps for this reason, he appeared to be extremely concerned over the way it was accepted by critics. It is easy to notice that Longfellow based the book on the early works of Irving. The similarities can be found in the mixture of descriptive sketches, local stories, and keen observations about people and places. Despite the fact that Longfellow's name was not on the cover, it was not difficult for his friends to surmise that he was the author of the book, mainly because the journey of the protagonist in the story—from his departure for France in 1826 to him leaving Germany in 1829—perfectly matched the travels of Longfellow himself.

For six years after Longfellow returned from Europe, *Outre-Mer* was not published in its full form, but the style of this book written by the young author gave an extremely stiff and formal impression. Until then, Longfellow

had written mainly long and short poems, and had translated textbooks and foreign poems. One of the events that inspired him to write his first work of prose was undoubtedly the encounter in Madrid, Spain, during Longfellow's journey in Europe, with Washington Irving, the author of *The Sketch Book* and the first American cultural figure to achieve international fame, and the time they spent together there.

It was a well-known fact that Longfellow admired Irving from a very young age. Longfellow himself publicly spoke about this in a speech to commemorate Irving at an event of the Massachusetts Historical Society in Boston, held on December 15, 1859.[6]

> Rejoice in the completeness of his life and labors, which, closing together, have left behind them so sweet a fame, and a memory so precious. … We feel a just pride in his renown as an author, not forgetting that, to his other claims upon our gratitude, he adds also that of having been the first to win for our country an honourable name an position in the History of Letters. [7]

Longfellow writes in a letter to his mother that, in order to prepare for his meeting with Irving, he had dinner with George Ticknor (1791–1871)[8] in New York on May 2, 1826, the day prior to his departure for Europe, and received from him advice about the journey, as well as a letter of introduction to Irving.

> I dined today with Mr Ticknor. He is a little Spanish- looking man, but exceedingly kind and affable. He has supplied me with letters to Washington Irving—Prof. Eichorn in Germany—and Robert Southey. He strongly recommends a year's residence in Germany—and is very decidedly and strongly in favor of commencing literary studies there. [9]

Longfellow actually met with his idol Irving in March 1827, after completing his journey in France and arriving in Madrid. Approximately 10 months prior to this encounter, during his stay in Paris, Longfellow met with Irving's nephew, Pierre Irving (1806–1878). In addition to the letter of introduction from Ticknor, Longfellow also received a letter of introduction from Pierre, and the high praise bestowed upon the 21-year-old Longfellow in these letters convinced Irving to give him a warm welcome. At that time, Irving was in the final stages of writing *Life and Voyages of Christopher Columbus* (1828),

and was residing in the spacious and opulent mansion of the US Consul in Madrid, Obadiah Rich (1777–1850).

Longfellow was apparently extremely impressed to witness Irving's industriousness, of which he had heard so much. This is what Longfellow writes about Irving's everyday writing habits and the one time he witnessed the writer deep in work in his study at 6 a.m.: "He seemed to be always at work. One summer morning, passing his house at the early hour of six, I saw his study window already open." [10] Despite Irving's busy writing schedule in the final stages of completing his story about Columbus, he made time to socialize with Longfellow during the several months that the young writer spent in Madrid, and encouraged him to further develop his talent in the literary profession. This delighted Longfellow, and this is what he enthusiastically wrote about Irving in a letter to his father dated March 20, 1827:

> The society of the American is very limited here. Mr Everett and family—Mr. Smith his secretary—Mr. Rich the consul—Washington Irving and his brother,—Liuet. Slidell of the Navy—and myself, compose the whole. … Mr. Rich's family circle is also a very *agréable* one—and Washington Irving—who resides in the same house—always makes one there in the evening. This is altogether delightful—for he is one of those men who put you at ease with them in a moment. He makes no ceremony whatever with one—and of course is a very fine man in society—all mirth and good humor. He has a most beautiful countenance—and at the same time a very intellectual one—but he has some halting and hesitating in his conversation—and says very pleasant, *agréable* things in a husky—weak—peculiar voice. He has a dark complexion—dark hair:—whiskers already a little grey. This is a very off-hand portrait of so illustrious a man: but after writing through three sheets of paper at a sitting, I do not feel much in the spirit of minute descriptions of any kind. [11]

After leaving Madrid, Longfellow sent the following letter dated September 29 to Irving to express his gratitude:

> It was my intention to have written you from Seville, but I was there so short a time, and that short time was so fully occupied, that I found it impossible to fulfill that intention. I can assure you, that that day which saw me safely entering the gates of Seville was a jubilee for me. I have been

> fortunate enough thus far to have escaped robbery and "bloody murder": —and no wooden cross by the way side designates my burial place, nor melancholy pile of stones cries aloud of Spanish blood-guiltiness. I hope you will be as fortunate as I have been. [12]

Later, Longfellow wrote the following as he reminisced about the days he spent with Irving:

> I found the author, whom I had loved, repeated in the same poetic atmosphere; and what I admired still more, still more, the entire absence of all literary jealously. He seemed to be always to be always at work … "Sit down, I will talk with you in a moment, but I must first finish this sentence. [13]

The enormous literary impact the communication with Irving had on Longfellow's work can be inferred from the similarities between *Outre-Mer*, the first travelogue written by Longfellow apart from his translations, and one of Irving's most popular works, *The Sketch Book*.

As previously mentioned, it is a well-known fact that *Outre-Mer* is based on the journals Longfellow kept during the time he spent in Europe from 1826 through 1829, and other documents. Furthermore, as its author, Longfellow himself revealed to family and friends that the book was modeled on Irving's *Sketchbook* as an expression of the young writer's admiration. It is estimated that Irving started writing the essays that later became the archetype for *Outre-Mer* around May 1829. This becomes clear from a letter Longfellow sent to his father from Göttingen, Germany, the fourth European country he visited after France, Spain, and Italy.

> I have employed [a part of] the College vacation to make a journey through the Country of the Rhine—and visit London. I thought it best to do this at a time when there were no lectures here—in order to enable me to pursue them to the end of the course this summer, which I could not have done, had I postponed visiting England. … I am also writing a book—a kind of Sketch Book of scenes in France, Spain, and Italy—one volume of which I hope to get finished this Summer. I hope by it to prove that I have not wasted my time: though I have no longer a very high opinion of my own prudence nor my own talents. [14]

Longfellow also conveyed information about his work on *Outre-Mer* (although at that time this was not the title of the book yet) in a letter to his friend George Washington Greene (1811–1883) in March 1833, when he was already teaching at Bowdoin College.

> And shall I tell you what I am engaged in now? Well, I am writing a book—a kind of Sketch Book of France, Spain, Germany, and Italy; —composed of descriptions—sketches of character—tales, illustrating manners and customs, and tales illustrating nothing in particular. Whether the book will ever see the light is yet uncertain. If I finally conclude to publish it, I think I shall put it out in Nos. or parts: —and shall of course send you a copy as soon as it peeps. However, it is very possible that the book will remain for aye in manuscript. I find that it requires but little courage to publish grammars and school-books—but in the department of fine-writing, or attempts at fine writing, —it requires vastly more courage.[15]

3. *Outre-Mer* and the Influence of *The Sketch Book*

Next, we discuss the similarities between these two works. One of the merits of both works is that they introduced foreign cultures to the American people, which in that period was still a developing nation in terms of culture.

The Sketch Book is focused on the culture of the United Kingdom, while *Outre-Mer* describes the cultures of France, Germany, and Italy. Also, *The Sketch Book* features two stories that are set in America: "Rip Van Winkle and "The Legend of Sleepy Hollow." One of the purposes of including them in *The Sketch Book* apparently was to make America known to the people of the United Kingdom. *The Sketch Book* also features two Native American-themed stories: "Philip of Pokanoket" and "Traits of Indian Character." It is a well-known fact that the aforementioned story "Rip Van Winkle" was inspired by an old German folk tale, which Irving Americanized and rewrote. Also, when Irving visited Walter Scott (1771–1832) in 1817, he was advised by Scott that the treasure in which America should take the greatest pride is its pristine nature. Perhaps this advice is in the historical background of the creation of the two Native American-themed stories.

> I had been so accustomed to hills crowned with forests and streams breaking their way through a wilderness of trees, that all my ideas of romantic landscape were apt to be well wooded. "Aye, and that's the great charm of your country," cried Scott. "You love the forest as I do the heather—but I would not have you think I do not feel the glory of a great woodland prospect. There is nothing I should like more than to be in the midst of one of your grand wild original forests: with the idea of hundreds of miles of untrodden forest around me. … and, in fact, these vast aboriginal trees, that have sheltered the Indians before the intrusion of the white men are the monuments and antiquities of your country."[16]

Let us go back to Longfellow, and discuss the short stories in *Outre-Mer*. It appears that from the very beginning, Longfellow approached his task with the intention of creating a work similar to *The Sketch Book.* Consider the story "The Village of Auteuil," in which the narrator spends a summer in Auteuil, a village in the suburbs of Paris. The story describes the pleasant time he spent in observation of the people he met during his stay, the lovely and well-cared for garden of the neighbors visible from his second-floor window, the dances of the village people. One day, the narrator witnessed a gorgeous village wedding. This is how the author describes the scene of the wedding, the joyful groom dressed in a blue suit, and the blushing bride beautiful in her snow-white wedding dress, with a white rose in her hair:

> I gazed on the procession till it was out of sight; and when the last wheeze of the clarionet died upon my year, I could not help thinking how happy were they who were thus to dwell together in the peaceful bosom of their native village, far from the glided misery and the pestilential vices of the town.[17]

The same evening, he witnessed a sad funeral procession. The deceased appeared to be an unmarried young woman. The quote below features expressions that made him reach this conclusion:

> The coffin was covered with a velvet pall, and a chaplet of white flowers lay upon it, indicating that the deceased was unmarried. A few of the villagers came behind, clad in mourning robes and bearing lighted tapers. …

> The joys and sorrows of this world are so strikingly mingled! Our mirth and grief are brought so mournfully in contact! We laugh while others weep, —and others rejoice when we are sad! The light heart and the heavy walk side by side and go about together! Beneath the same roof are spread the wedding-feast and the burial-pall! The bridal-song mingles with the funeral hymn! One goes to the marriage-bed, another to the grave; and all is mutable, uncertain, and transitory.[18]

Expressions similar to this quotation can be found in the story "The Pride of the Village" in *The Sketch Book*. In that story, the narrator, Geoffrey Crayon, describes sights and scenes he witnessed on his short trip to a far-away village in the English countryside.

> Presently I saw a funeral train moving across the village green; it wound slowly along a lane; was lost, and reappeared through the breaks of the hedges, until it passed the place where I was sitting. The pall was supported by young girls, dressed in white; and another, about the age of seventeen, walked before, bearing a chaplet of white flowers; a token that the deceased was a young and unmarried female. The corpse was followed by the parents. They were a venerable couple of the better order of peasantry.[19]

A comparison between these two quotations shows several similarities. Both narrators happen to witness a funeral procession in the countryside, and the deceased in both funerals happens to be a young unwed woman. Furthermore, the opening of "The Village of Auteuil" contains numerous words and expressions that appear in the story "Rural Life in England" from *The Sketch Book*. It seems clear that Longfellow consciously used the short stories of *The Sketch Book*, which he had been reading since childhood, as a model for his work.

In the story "The Trouveres" in *Outre-Mer*, Longfellow gives his opinion on poems and other French literary works from the Middle Ages, and lavishes praise on writers and poets. Specifically, he provides a brief account of the life of the poet Charles d'Orleans (1391–1465), and brings up King James I of Scotland (1394–1437) as a poet who shares numerous similarities with Charles d'Orleans:

> Charles, Duke of Orleans, the father of Louis the Twelfth, and uncle of Francis the First, was born in 1391. In general tenor of his life, the peculiar character of his mind, and his talent for poetry, there is a striking resemblance between this noble poet and James the First of Scotland, his contemporary. Both were remarkable for learning and refinement; both passed a great portion of their lives in sorrow and imprisonment; and both cheered the solitude of their prison-walls with the charms of poetry. Charles d'Orleans was taken prisoner at the battle of Agincourt, in 1415, and carried into England, where he remained twenty-five years in captivity. It was there that he composed the greater part of his poetry.[20]

Both Charles and James I lived a life of hardship in captivity, and a story about James I also appears in *The Sketch Book*. The story, called "Royal Poet," shows the narrator Crayon take a trip to the Windsor Castle and share his views on the Middle Ages and the history of English literature as he strolls through the castle. He specifically refers to the life of James I who lived in the Windsor Castle as a hostage from age 11 to 18, and praises him as a talented poet. Also, by quoting his poems, Irving expresses his admiration and yearning for history and the Middle Ages. This is what he writes in "Royal Poet":

> James belongs to one of the most brilliant eras of our literary history, and establishes the claims of his country to a participation in its primitive honors. Whilst a small cluster of English writers are constantly cited as the fathers of our verse, the name of their great Scottish compeer is apt to be passed over in silence; but he is evidently never-failing luminaries, who shine in the highest firmament of literature, and who, like morning star, sang together at the bright dawning of British poesy.[21]

Irving's father was an immigrant from a Scottish descent, and as he believed that his own roots were in Scotland, Irving apparently felt even stronger sympathy for James I.

> We sympathize with James, a romantic, active, and accomplished prince, cut off in the lustihood of youth from all the enterprise, the noble uses, and vigorous delights of life; as we do with Milton, alive to all the beauties of nature and glories of art, when he breaths forth brief, but deep-toned lamentations over his perpetual blindness.[22]

It is obvious that there are numerous similarities in the aforementioned two short stories, "The Trouveres" and "Royal Poet," including the explanations of the French poetical circles and English poetical circles in the Middle Ages, the depictions of the biographies and work of poets who led eventful lives as prisoners and hostages, and the mentions of James I.

Outre-Mer also contains a poetically-themed essay called "The Devotional Poetry of Spain." This essay, however, only focuses on three poets who wrote numerous poems in praise of Christianity, a popular genre in the Spanish poetical circles, and there is no obvious connection between this essay and "Royal Poet." This is an example of the existence of short stories in *Outre-Mer* and in *The Sketch Book*, which, despite their extremely similar titles, show no solid relevance in terms of contents. One such example is the pair of stories "The Golden Lion Inn" in *Outre-Mer* and "The Boar's Head Tavern, Eastcheap" in *The Sketch Book*. There are animals in the titles of both stories, and words that refer to lodging ("Inn" and "Tavern"). In "The Golden Lion Inn," the narrator takes a trip to Saint-Ouen in the suburbs of Paris and enjoys lone strolls through its streets. This is how he describes Saint-Ouen: "There was an air of antiquity about the whole city that breathed of the Middle Ages." In "The Boar's Head Tavern, Eastcheap,"[23] on the other hand, the narrator describes his visit to a tavern that was famous as a place frequented by Sir John Falstaff and his friends in *Henry IV* by William Shakespeare (1564–1616).

Based on the above, it can be determined that it is factually correct that Longfellow wrote *Outre-Mer* using Irving's *The Sketch Book* as a model, but it is not clear what Irving thought about having his literary style imitated in such a way. Yet, a dozen years or so after these events, in October 1852, Charles Sumner (1811–1874), a common friend of both authors, wrote in a letter to Longfellow: "Of all your works, Irving likes the best *Hyperion*. It impressed him with its profoundly American content and style." This reveals that, if nothing else, Irving demonstrated interest in Longfellow works and read them.

Readers showed great interest in the first work of prose of the famous American poet Longfellow, and for 20 years after its publication, *Outre-Mer* sold approximately 7,500 copies. Moreover, reviews of *Outre-Mer* went up in the 1860s, more than 20 years after its publication, and these reviews gradually grew more positive. One of the reasons for this seems to be the demise, in 1859, of Irving, the author of *The Sketch Book*, after which *Outre-Mer* was

modeled. This perhaps made it easier to discuss the book. For instance, this is a review of *Outre-Mer* written by George William Curtis (1824–1892) and published in the December 1863 edition of *Atlantic Monthly*:

> It is the romance of the Continent, and not that of England, which inspires him. It is the ruddy light upon the vines, and the scraps of old chansons, which enliven and decorate his pilgrimage; and through all his literary life they have not lost their fascination. [24]

The Eastern Argus published in Portland also praised *Outre-Mer*, stating, "It is a book which may be read in the domestic circle without creating a false excitement in young minds, or reconciling them to crime by gilding it with splendor."[25] George Washington Greene wrote the following in The Literary Journal published in Providence, Rhode Island: "It has none of the mysticism that disfigures so large a portion of the works of the day... whose indistinct expression show that they have not their source in the heart." [26]

As seen from the above, *Outre-Mer* received critical acclaim. On the other hand, it also received the following reviews that examined it in comparison with Longfellow's second work of prose *Hyperion*:

> Longfellow's prose works are, with one exception, of minor importance. *Outre-Mer* contains vivid descriptions of Western Europe in the 1820s, and reflects Longfellow's romantic sensibility in a charming manner… Only in *Hyperion*: *A Romance* did Longfellow succeed in extended prose fiction. [27]

If, however, we take into consideration the fact that *Outre-Mer* was Longfellow's first work of prose, there is no place left for doubt that his skills and talent, as a writer, to edit literary materials are exceptional. Also, sufficient recognition should be given to his accomplishment in depicting travel in Europe, an experience that was not yet common among Americans in that age, in fascinating and nostalgic colors. Although the travel described in this work was not a religious journey as may be surmised from the full title of the book, *Outre-Mer: A Pilgrimage Beyond the Sea*, it was a true journey of self-discovery abundant with intellectual revelations. This was perhaps the greatest yield of this book both for Longfellow and for his readers.

Conclusion

This paper presented a detailed discussion of the creation process and characteristics of *Outre-Mer*, a work by Henry Wadsworth Longfellow, who was widely-popular in the nineteenth century poetical circles in the United States. It also examined the similarities in terms of literary style between him and Washington Irving, a writer who is said to have had an impact on Longfellow. An analysis of expressions used in their representative works *Outre-Mer* and *The Sketch Book* indicated numerous instances of obvious imitation. It is clear that this imitation is largely the result of the admiration and respect Longfellow had for Irving since childhood, and the time they spent together when Longfellow visited Irving in Madrid. Also, in both books there were stories written on similar topics, but these stories created different impressions. Overall, if Longfellow can be best described as a scholarly poet, then Irving can be described with the single word "humorist." The geographical location of their two works also differs. While *The Sketch Book* is set in England, *Outre-Mer* describes European countries other than England. Yet, both contain numerous stories about travel. It can be surmised that their objective, as explained in this paper, was to introduce the culture of various foreign countries to the American people, who in that period were still a developing nation in terms of culture. In that sense, the works of these two authors represent an enormous achievement, and it would not be an exaggeration to claim that they set a course for the generations of American authors to follow.

*This is a revised and enlarged version of the paper presented at the Conference of The Chubu American Literature Society at Chubu University on September, 2012.

Notes

1. *Poems and Other Writings*, 39.
2. A private liberal arts college in Brunswick, Maine, established in 1794. Longfellow, Franklin Pierce (1804-1869), and Hawthorne are among its most famous alumni. The 2012 Best National Liberal Arts Colleges Ranking conducted by the U.S. News Report ranks Bowdoin College sixth in the United States.

3. At that time, Maine was still part of the State of Massachusetts. It became the 23rd state of the US on March 15, 1820, following the Missouri Compromise, which also admitted Missouri as a state.
4. A semimonthly literary magazine. First edited by James G. Garter, the magazine published book reviews and literary news. Longfellow and Bryant contributed poems to the magazine.
5. A literary club in Bowdoin College that was established in 1805 and exists to this day. Its members hold gatherings to discuss literary works and critical reviews.
6. Longfellow was known for his dislike of public speaking, so this speech is one of the very few precious occasions in which Longfellow engaged in public speaking.
7. *The Works of Henry Wadsworth Longfellow, with Bibliographical and Critical Notes and His Life, with Extracts from His Journals and Correspondence.* Vol. 7, p. 403–405.
8. In return for this letter of introduction, Longfellow sent Tickner a copy of the first edition of *Outre-Mer* and several translations of Spanish poems. An indication of their relationship is the fact that eventually, when Ticknor was about to retire from Harvard University in 1835, he recommended Longfellow as his replacement.
9. *The Complete Works of Washington Irving,* Vol. 1, p. 152.
10. *Poems and Other Writings*, p. 801.
11. *The Letters of Henry Wadsworth Longfellow,* Vol. 1, p. 222.
12. *Ibid*. p. 242.
13. *The Life and Letters of Washington Irving,* Vol. 2, p. 265–266.
14. *The Letters of Henry Wadsworth Longfellow,* Vol. 1, p. 310.
15. *Ibid*. p. 408.
16. *The Complete Works of Washington Irving,* Vol. 22, p. 217.
17. *The Works of Henry Wadsworth Longfellow, with Bibliographical and Critical Notes and His Life, with Extracts from His Journals and Correspondence,* Vol.7, p. 23.
18. *Ibid*. p. 23.
19. *The Sketch Book of Geoffrey Crayon, Gent.* p. 276.
20. *The Works of Henry Wadsworth Longfellow, with Bibliographical and Critical Notes and His Life, with Extracts from His Journals and Correspondence,* Vol.7, p. 42.
21. *The Sketch Book of Geoffrey Crayon, Gent.* p. 84.
22. *Ibid*. p. 79.
23. In addition to Irving, Oliver Goldsmith (1730–1774) also wrote a story set in this location.
24. *Henry W. Longfellow*. p. 34.
25. *A Small College in Maine: Two Hundred Years of Bowdoin.* p. 87.
26. *Ibid*. p. 87.

27. *Henry Wadsworth Longfellow. Pamphlets on America Writers, 35*. p. 14–15.

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